

THE TALKING MACHINE REVIEW



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Лучшія граммофонныя
иголки

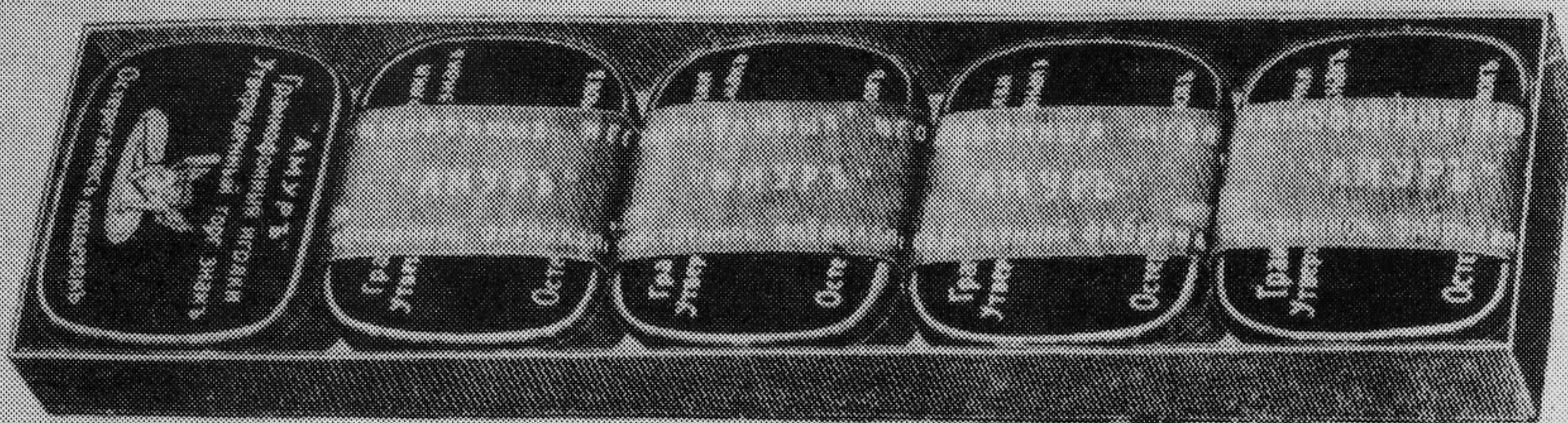
Амуръ

Амуръ I
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штампъ А).
Цѣна за 200 шт.
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СОБСТВЕННОЙ ФАБРИКАЦІИ
Акціонернаго Общества

ГРАММОФОНЪ.





—Г. Арчевскій.
 „Донъ-Жуанъ” —
Начальный пост-Дорожников
 4. 10. 1912

I. ALTCHEVSKY



Шалипинъ

0112

F. SHALIPIN

Although I am hardly qualified I am tempted to volunteer some more comments regarding Pekka Gronow's excellent pioneering article on Early Russian Gramophone Periodicals, (Talking Machine Review 65/66 pages 1784-5).

The existence of early Russian Gramophone Periodicals was not first revealed by the Soviet Musical Encyclopedia. It was, of course, known all the time - only there were no holdings outside the U S S R. It has always been possible to order microfilms (I did myself, years ago).

If I am not mistaken, at least some references are to be found in the National Union Catalogue (USA). Also, in early 1978, Gary Gabriel Giscondi published "A Preliminary Union Catalog of Pre-LP-Related Holdings in Member Libraries of the Associated Audio Archives" in the ARSC (Association for Recorded Sound Collections) Journal Vol. X, No. 1. I presume these are all microfilm copies as stated by Mr. Gronow, although Giscondi's listing does not say so. In most cases the imprints were not reported by the Historical Sound Recordings Collection of Yale University.

Sviet i Zvuk 1905 - 06 does exist, as do issues 13 - 23 of Grammofonyi Mir (i.e. Gramophone World) of the year 1911. This magazine did not cease to publish with issue No. 2. in 1917, issues 6 - 8 are also available.

Sviet i Zvuk (i.e. Light and Sound) was published in Saint Petersburg between 1905 - 06 and I presume that it was succeeded by Novosti Grammofona (i.e. Gramophone News), and also published in St. Petersburg 1907 - 1908.

There was an independent magazine at least during part of 1909: Cine-Fono, published bi-weekly in Moscow. I have issues 1 - 6 (1 October 1909 - 15 December 1909). I did not investigate this source further as the contents were nearly exclusively about Moving Pictures (dominated at that time, it seems, by Pathé).

May I also add that the history of pre-revolutionary Russian record/gramophone/phonograph companies is being dealt with, although not in great detail, by a series of articles in the magazine of Melodiya (USSR) records, which publishes quarterly. This series already covered Russian Columbia, W. I. Rebikov (the first truly Russian enterprise), Pathé, Syrena, Orpheon,

Pathé opened a shop, dealing in imported cylinders, in Moscow in 1903. The local production (of flat records) did not start until 1907. In 1917 all gramophone companies had to close. Only Pathé existed until 1919 - after having pressed recordings by Lenin and other Revolutionaries, using the trademark "Centropetschat".

The aforementioned Rebikov started his company as early as 1901, but production and sales of records did not commence until 1903. Fiodor Shaliapin recorded for Rebikov in 1903, but none of the titles was probably issued. According to "Gramofon i Fonograf" the reason was the cheap selling price of 2.50 rubles per record as compared with 6 rubles for a Gramophone record. Shaliapin withdrew his permission to have his recordings published. When the company closed in late 1904, about 1100 titles were listed in the catalog. All of them must be very rare and I have yet to see a copy. Export of 78 rpm records is now forbidden from the USSR). Many recordings were unissued - according to "Gramofon i Fonograf", of the first 400 titles only 150 were released by early 1904.

After International Zonophone and W. I. Rebikov folded, there remained one single local competitor for the leading Gramophone Company: Jakob-Record. This company produced 17 cm diameter discs between 1903 and 1904, Richard Jakob was the first to introduce double sided discs in Russia!!

Columbia announced an interest in the Russian press late in 1902, but it was not until February, 1903 that Mr. Easton from London and engineer Krebs recorded some 188 titles in

St. Petersburg - all of disastrous sound quality. . .

It is certainly true that practically all German companies did produce Russian records, not just Beka, Favorite, Janus/Minerva, Homocord and Odeon.

In addition there were numerous special labels for the Russian market, some of them even produced locally. A quick glance through "Grammofonyi Mir" for the year 1912 reveals the following examples: Metropol (Moscow), Harmonie (St. Petersburg), Gnom (?), Gramophone (Riga), Pathé (St. Petersburg/Moscow), Syrena (Warsaw), Stella (Warsaw), Salon (possibly St. Petersburg), Phonogramme (?), Extraphon (Kiev), Artistotiniya (Kiev), Lyrophon (probably all imported), Swukopiss (St. Petersburg), Russian Gramophon (St. Petersburg), Orpheon (St. Petersburg), Imperial (paste-over label for Syrena, St. Petersburg), Polyphon (Odessa), Gigant (Riga), and most probably others which I may have overlooked due to my insufficient knowledge of Russian.

Lastly, the magazine "Pishushchii Amur" (i.e. Amor company news) does, of course, does not refer to the Siberian river of this name but to the Writing Angel, the little god Amor.

The Gramophone Company even sold needles under this trade mark. I send you a photograph of an advertisement as it appeared in "Novosti Grammofona".

(We reproduce this on our front cover. Thank you Rainer Lotz)

CHARLES CROS RECOGNISED

Marseille, France: René Charles Cros, grandson of the late French poet, Charles Cros, who in 1876 conceived the disc record for sound recordings, was recently presented with the "Maker of the Microphone Award" posthumously awarded to his Grandfather. The trophy, for "an outstanding contribution to the world of sound", is given annually in memory of the microphone inventor Emile Berliner who developed the playable and mass-produceable disc record utilising the theories of Charles Cros.

(The above news-release was issued in May, 1983. A photograph of René Charles Cros holding the award is on our back cover.)

See page 1780 ---



Unfortunately, the camera sees some shades the same when taking pictures in black and white, so our illustration of the "British Union" label in our last issue was far below standard by the time it was printed. Mr. Mason has experimented with an ordinary photostat machine so we hope that this "repeat-illustration" will finish with a more satisfactory result.

A. KOLOSOV & A. TKACHENKO

Moscow Jazz Fans paid attention to two interesting events during 1982: Moscow Jazz Music Week and the Annual Festival in Experimental Jazz Studio of the Moscow Riverside Hall. Each of these has its own specific interest.

As the Jazz Music Week belongs to professional musicians, the Riverside Hall usually attracts the amateurs.

Programmes of Moscow Jazz Music Week were interesting and, as it happens in jazz, there were surprises.

Of course, even during seven nights, we only heard a small part of the overall picture of our professional jazz. A programme of the preceding Jazz Week 1979 produced greater presentations.

The jazz marathon was arranged in two parts: ensembles from other towns presenting different directions of modern jazz played during the first three days. Among these are the pianist Leonid Tchizhik, bassist Tamaz Kurashvili, the ensemble 'Arkhangelsk' and the group directed by David Goloshchiokin from Leningrad.

Leonid Tchizhik is one of the most important and famous individuals in jazz music in the U S S R. We know this virtuoso as a leader of a trio. He is an amazingly spontaneous improviser and master of monologues on piano. This time Tchizhik tried to play his live improvisations on keyboard instruments to accompanying recordings. Musicians use this method rarely, which contradicts the character of jazz music, its spontaneity and nature. However, last year some musicians used it more, trying to enrich the sound and achieve a monumental orchestral character. Tchizhik successfully united the "live" sound with recordings in a multi-parted composition "A Last Day of May". Literally, the musician flew in his world of piano fantasies, where a mood changes from commotion and trouble to sunshine and merriment. The music performed by Tchizhik this evening left an impression of powerful impulse of spiritualistic sincerity.

Once again the musician showed that he belongs to a small number of jazz artists of stellar quality who can combine a perfect manipulation of instrument and a language of improvisation with the possibility to create bright and original ideas. A form of composition in which the pianist uses electronic keyboard instruments, and lately his duets with famous bassist Tomaz Kurashvili from Tbilisi - all is a pleasant surprise for listeners.

The "Ensemble Arkhangelsk" - a young collective, which till recently still hasn't defined its creative 'credo', presented a programme relating stylistically to free jazz. They played a multi-parted suite that was strictly planned dynamically and rhythmically. It is true, the ensemble's playing has been influenced by different groups, especially Vyacheslav Ganelin's trio. We can see from the manner of phrasing that the musicians propose ideas to each other. However, the enthusiasm of the young "Arkhangelsk" musicians, with their variations and temperament calls forth the lively reaction of the audience.

An interesting Leningrad musician, David Golushchukin, collected talented youth into his ensemble - students of the jazz faculty of Leningrad Music College. This group performed pieces belonging to "mainstream" style, hotly and aggressively with sensitive understanding of stylistics, such as "Honey-suckle Rose" by Fats Waller and "Tenderly" by W. Gross. Naturally, to be on stage with such a mature master as David Golushchukin (marvellous trumpeter, saxophonist and violinist) is a very responsible thing for young musicians. Saxophonist Igor Butman and drummer Eugene Guberman gave a good account of themselves. Pianist Petr Kornev made a good impression too. We hope someday these musicians will occupy a worthy place in the ranks of our jazz masters.

Girl singer Elvira Trafora took part in a programme of the ensemble. This Leningrad vocalist has dedicated herself

to jazz in a way that is rare on our concert stage. She performed classical-jazz themes in a warm lyrical manner. (The weak point of her performance was her mistakes in English.)

The second part of the week was presented by four more ensembles. "Cadence" led by German Lukianov, a trio led by Viatcheslav Ganelin from Vilnius, "Allegro" led by Nicolai Levinovsky, and a trio led by Alex Kuznetsov. The creative directions of these groups answers the very different tastes of jazzfans.

The music of "Cadence" expresses the strictly formulated programme of its leader, author of many compositions and brilliant flugelhornist German Lukianov. The septet "Cadence" is an orchestra in miniature playing big episodes of compositions and using complex arranging. G. Lukianov prefers 'mainstream'. Most of the compositions of the programme demonstrated in Jazz Week, were his own, but they were insufficiently appreciated by many listeners. Based on the traditions of Miles Davis and Gil Evans, Lukianov has worked out known composers' styles marked by freshness of harmonic language and deep thought. The playing of "Cadence" soloists, tenor saxophonist Nicolai Panov, pianist Mikhael Okun and drummer Valery Kaplun is highly appreciated. Once again German Lukianov demonstrated his virtuosity and mastery as a performer. These musicians have an equal view of expression, they do not feel inspired individually being limited by classical principles of jazz. The language of his improvisations is emotional enough and lyrical at the same time. Great success surrounds the trio led by guitarist Alexi Kuznetsov. The rhythm section (especially for 'Jazz Week') includes the bassist Tamaz Kurashvili and drummer B. Kuznetsov. Alexi Kuznetsov is a guitarist of the swing school, so his programme was quite traditional. He performed some solo interpretations of classical jazz themes which were most interesting. A Kuznetsov uses solo guitar very originally, as a whole ensemble, using rich timbre and rhythmic & harmonic possibilities, on instruments of full size. He played a small suite based on themes of Gershwin's "Summertime" which sounded effective, especially when each musician contributed his individuality to each part of it, expressing blues mood, impressionistic sounds, afro cuban rhythms.

In the end, the "Allegro" ensemble came to 'fusion' style, that is the uniting various directions of jazz, rock music and other kinds of musical evaluation. The repertoire of the ensemble is changing quickly and this time listeners had the opportunity to become acquainted with the ensemble's new works. In their second 'set' were "First Swimming" by H. Hancock and the four-parted piece "In this world" by N. Levinovsky. This last piece is worthy of special attention. The Ensemble and its soloists demonstrated their best qualities enriched by echoes of daily music, made a great impression with their virtuosity and temperament in playing - especially bassist Victor Dvoskin and drummer Victor Epaneshnikov. Their sixth member came into "Allegro" organically on tenor saxophone, Sergei Gurbishashvili. There was some imbalance in minor parts of the piece and there was a predominance of arranged or rehearsed parts of the composition which did not allow space for improvisation by the soloists, especially the saxophonists.

The audience waited impatiently for the Viatcheslav Ganelin Trio from Vilnius, one of the most interesting performers, not only in jazz, but in all Europe. This time the Trio played less interestingly than usual, in spite of the stormy delight of the audience. The mood of intensity prevailing in the music was settled in nothing. But we felt a rare mutual understanding among members of the Trio, where there is no sharp separating of soloists and accompaniment, in spite of the monotonous character of their programme. Each member of the Trio gives in music, his own unrepeatable world of images, all having equal possibilities for self-

expression and each time the audience feels conviction gaining in the music. Always there is close contact between public and performers at their concerts.

The enthusiasm of the Leningrad music critic Vladimir Feyertag, has played an essential part in leading Jazz Week concerts. His comments in the programme notes help the audience to take a greater interest in what is played on the stage.

BESSIE JONES INTERVIEW

During a visit to Bessie Jones, the singer and Gramophone Company recording artiste, Michael Walters had his tape-recorder running for a part of the time. Mrs. Jones was then 86 years of age. Because she was just chatting, her recollections do not follow any pre-determined pattern, but are valuable to recall here. This "interview" occurred on 8th. December, 1973. We summarise some of it and quote her words in other parts.

* * * * *

The pseudonym 'Madame Deering' was used by the Gramophone Co. for both Eleanor Jones-Hudson and Bessie Jones, who were not related. Some collectors were uncertain by whom their records had been recorded, having no access to discographies at that time, and had visited Bessie Jones, telling her of the apparent duplicity. From this tape recording, it is obvious that she was unaware of the wiles of record companies. She raised a very valid point, in that if her name, (or that of any other artiste), never appeared on a record label, only a pseudonym, it could be that future generations would be unaware of her work and her contribution to the world of music. (This was in fact true for there were others to whom pseudonyms were given, and we have yet to discover their real identities. So she had seen the situation perceptively. =Ed.)

On the outbreak of World War II, Mrs. Jones returned to Wales while her husband stayed in London at Southwark Cathedral, where he also did his share of "firewatching", etc. as well as being involved in music. Mrs. Jones, until that time had been engaged in concert and recital work herself. After two years, Mr. Jones relinquished his teaching work in London and returned to Wales too. Bessie Jones' brother was a wholesale fruiterer and greengrocer, and opened a shop for her to live and work in. Their father had also been in that trade, so Bessie had helped him in his shop as a young girl before going to London for her musical studies.

Eventually, Mr. Jones found music/singing teaching work at Tonypany and he and Bessie set up home again there. Her nerves had become badly upset by bombing raids in London, but work in the shop, and patient encouragement from her husband got her singing voice back again. "I was particularly fond of 'Idelia' by Debussy. Gradually my voice came back and one day my husband said, 'You're voice is not shaking any more' - which it had done from the shock of the bombing raid. People in Tonypany heard that I was singing again, so I was asked to sing at celebrity concerts. One day a man came into the shop while my husband was there and asked if I would sing at a concert to help raise funds for the War Effort. My husband was a quiet, humorous man and said, 'I hope you will succeed in persuading her.' I felt that I could have hit him then!" I said, "What can I do? - I'll do it on condition that you will allow me to sing a group of songs in the middle of the programme. I felt I could not face going on stage in the first half. I went on and it was marvellous. Edgar was accompanying me. One of the songs I sang was 'Poor Wandering one' from Gilbert & Sullivan This one I had sung hundreds of times. I said to my husband, 'If I can't get to the end, you carry on playing (he was a brilliant pianist) and I'll pick you up.' All went well, and the applause was so wonderful that I shouted 'Thank God'. I was so pleased that I had really started to sing again. We stayed in Tonypany and my husband was examining from there. We also had a large room as a studio, where he took pupils. He used to

The Jazz Week concerts were held in the 3,000-seat "Friendship Hall" in Luzhaiki, which is unfortunate for jazz concerts. Imperfect acoustics and the size of the hall do not permit the creation of a close contact between public and musicians, essential for a jazz concert. All the week, the concerts were on one stage, so the big hall was excused - but the jazz 'atmosphere' suffered. The organisers should bear this in mind in the future.

go to Ireland three times a year examining - as well as to various parts of Britain. He could not take a church appointment because he would be away so much. He declined the position of organist at Llandaff Cathedral. I also taught music and singing. I had some local pupils with beautiful voices. When I was better in health, my brother told me to 'Get out of that shop, you've had enough of that.' My husband and I then had a lovely time together in our world of music. Until his unexpected death, just prior to undertaking a tour in Ireland examining. The light went out of my life then, for the music stopped in our house and it became absolutely dead.

"I had met Edgar when we students. He was lodging with some distant relatives at Kew. We were near the Kew Gardens. I found studying harmony very difficult because I had never studied that before coming to college, and I just had to pass the examination. I had to work very hard at it. We used to go in to the Gardens and sit there with my books and he would teach me. We were only just friends at that time. He helped me a lot. He used to accompany me when singing, and help me with other things in music. Eugene Goossens was a student there too. My husband said that music should be played as the composer had written it. He did not like elaborations on a composer's work, nor any showmanship with extra chords, and so on."

MR. WALTERS : Let's go back a little bit. How did you become involved with the recordings of Gilbert & Sullivan operas?

"Would you like to know how I became involved with 'His Master's Voice' in the first place? Well, I had been sent to London to The Royal College of Music, under the great teacher, Mr. Henry Blohr. I used to sing at the National Sunday League Concerts at various halls. On one Sunday evening there was a gentleman in the wings who listened to me sing and came up to me and introduced himself as Ernest Pike, the tenor. (I later heard him sing - a pure tenor voice. He made early records.) He said, 'Would you like to make records?'

"Oh, I don't think I could"

'Yes, I think you can, if I make arrangements, would you go to make a test?'

"I should be delighted."

"Mr. Pike gave my name and address to the people at His Master's Voice, who wrote to me. In the fullness of time I went down and made a test, which was successful. Later I returned and made ten records in one day. Looking back, I think that was an achievement, for I had to rehearse each song first, then record twice, one of which became the 'master'. That meant I had to sing thirty times in all. It proved to the record company that I had a voice that could last a long time. They put my records on the market and they sold well. Then they asked me if I would be contracted to them and sing for them exclusively. They renewed my contract every two years. I was not paid royalties, unfortunately, I was not businesslike then. I was paid so much for each record, plus a retaining fee, but perhaps it would have been better if I had been put on a royalty basis. I went on making records for years, every kind of music. I made some of the first syncopated songs - which I found difficult at first. I recorded songs from all the musical comedies that were on in London. I had to go and sit in a

box with the music and listen to it all carefully, and then record it soon afterwards. Then we came out on records of "vocal gems" from different works. Then came the idea to record the works of Gilbert and Sullivan. I was contracted to 'His Master's Voice' and was just singing whatever they put in front of me!! I had shared the vocal parts with Miss Violet Essex and assisted with the chorus. All of us who sang the solos, had to join in the choruses, right through the piece, with a couple of others to augment us. Edna Thornton, who sang the principal parts had another contralto to help her in the choral parts. My sister was also a singer. Sometimes I was asked to get in some other singers to help out. Among them I brought up my sister Sarah Jones who sang in the concerted parts and took one little solo. (I always pushed Welsh girls if I could!!) She was actually Mrs. Morgan. Her husband was a soldier, so the money helped her. She and her husband went to America after World War I, but they returned and also went into the fruit and vegetable business. He died young when only 54. She lives next-door-but-one to me now. She was good on the stage. She was in local performances of the Gilbert & Sullivan operas - but never sang professionally. She was a born actress though. She took the soubrette roles and could fill a stage.

"We had some wonderful times when we recorded the first set of the Gilbert & Sullivan operas. The d'Oyly Carte Co sent along Mr. Gordon to see that we did not stray from the correct interpretation and traditions. Everything had to be exact - we did not have to hang too long on a note, etc. He was very strict and very serious - I was almost terrified of him for I never saw him smile. I understood that he wanted to get it correct for the d'Oyly Carte. We thought that the Gilbert & Sullivan operas were his Bible. We had no special conductor. It was either Mr. George Byng or Mr. Arthur Wood. Later on, the actual d'Oyly Carte artists recorded some of the operas, but I had to come into that again in the concerted parts, and also sing little solo passages. In some of 'our' recordings, the roles were shared between myself and Violet Essex. She was a sweet girl and we worked very happily together. I loved her and was very sad to hear that she died young. She was a most unassuming girl - almost unprofessional, for she was not jealous. She had a musical comedy voice and was very attractive to look at, very pretty you know. The second edition came out under the conductorship of Malcolm Sargent. We did them all over again, and I sang all sorts of little bits in those.

"Sir Edward German was looking for a soprano to make a recording of 'Merrie England'. Mr. Fred Gaisberg, one of the founders of the Gramophone Company said, "I want you to go Mr. Jones's - - Edward German's - - (his name was Jones by the way) house. I went to his home and I can see him now. He chose me and I sang all the solos in the first recordings of 'Merrie England' and he conducted us. That was a very happy time. There were some beautiful singers; Robert Radfords and we couldn't do anything without George Baker because he was rather wonderful. I met him five or six years ago. He told me that he and I were the only two left from those days. He was wonderful with the patter songs. It was breathing again, you see. I never met Mr. d'Oyly Carte at all. Edward Halland sang some very good work on records. He had a big forceful voice and was a good backing in the Gilbert & Sullivan recordings. He sang in a church choir as a boy. One lady left him £500 in her will as she had admired his singing in the choir. We had Derek Oldham who was very nice - very plausible and very charming. He did not take solos in the first recordings. He was in the chorus with Walter Glynn. Mr. Oldham sang the principal parts in the second edition, which was recorded in the Small Queen's Hall, with Malcolm Sargent conducting. I always thought the Sullivan music very beautiful. It will never die, will it? I was sitting here the other day wondering which was the greater. Gilbert could

not have been without Sullivan, and Sullivan could never be without Gilbert. There's no answer to that point. I would say one thing for Sullivan, the ordinary man in the street could sing his melodies but might not be so fortunate to remember all the words which Mr. Gilbert wrote. The words took some time studying, they were fine English."

MR. WALTERS: "Tell me something, please, about Eleanor - Jones Hudson, because she made some records of Gilbert & Sullivan as well."

"She was before me. She was a girl born in Merthyr Tydfil and she went to the Royal College of Music, just like I did only years before me. She married a flautist named Eli Hudson who had a sister who also played the flute. When I came to London to study, she was at the height of her career in the Olga, Eli and Elga Hudson Trio. It was a beautiful set. It was a drawing room and she would be sitting by the fire singing. I heard her sing 'Angels Guard Thee' and he was playing the obbligato. After that he would go down to the orchestra to play the piccolo. There would be a very big oil painting at the back of the stage. The lights would go up and there would be the young sister dressed as a young girl in her teens (which she was - Ed.) and she would play the piccolo magnificently. It was very attractive. It was a wonderful Trio you know. They were the top of the bills wherever they went and they earned a lot of money. She wasn't making records then. She had made them previously.

"I had many pseudonyms, such as Lousie Leigh, Amy Maxwell and 'foreign one', Madame something-or-other. I had six or seven, all told. You see, I sang for Regal, Zonophone, Cinch and His Master's Voice. They used to do that. George Baker had several. Stuart Robertson had ever so many pseudonyms.

"Unfortunately for Eleanor Jones-Hudson she was stricken down with a seizure at the height of her career. It was a tragedy for they lost all their contracts. They engaged a Miss Hill to fill her place but it was never the same and was abandoned. They came back to Wales and I think that's where she died. The Jones-Hudson children survived them and lived in Wales.

"When we were recording, it was nothing to have a whole day in the recording studios, then come home, have a quick meal have a bath and to dress in evening dress to go off to sing in a concert. It was really tiring, but a person should be able to sing as easily as she breathes and talks. It is a natural thing. God gave me a wonderful voice, and I went to college to improve the use of it. I think it was breathing that carried me through. At 'His Master's Voice' we had to have a round, mellow, steady voice. I could name to you many well-known singers who could not make records for they did not have a suitable timbre. William and Fred Gaisberg told me that they were great admirers of my singing. He gave my name to Percy Pitt who was then the Director of Covent Garden, and who was looking for girls to take solo parts in the production of 'Parsifal' - the first in Britain. I had an invitation to have an audition. I went into the foyer. There were many lovely ladies there in beautiful gowns, auditioning with beautiful arias. My turn came eventually and I sang 'Caro Nome'. I felt insignificant in a white blouse and skirt. Before I got to the cadenza, he stopped me. I had an awful shock and thought 'That's it.' A couple of days later I received a parcel of a string of parts. I wrote to thank Mr. Gaisberg for having introduced me, and he replied that it was my wonderful voice that had got it for me.

"Parsifal' was wonderful. It cost a great deal of money to stage. The garden scene was beautiful with yellow roses. I was one of the flower maidens. 'Parsifal' is a very long opera. They used to start at 4.30 in the afternoon, break for dinner, then the audience would come back at 7.30 again in evening dress, and stay there till 11.30 at night.

I also had the honour to sing in the first concert version of 'Parsifal' at the Colston Hall in Bristol. John Coates was the Parsifal. He sang magnificently. All parts were sung in English.

"I was in the operas of 'The Ring' which were conducted by Arthur Nikitsch. The great Arthur Nikitsch. He had an electric light on the end of his baton so that we could see him in the darker scenes. We had some great German singers in that. They were great actors too. I was one of the Rhine Maidens, who were all Welsh girls, and the 'Times' drew attention to this in its report. One was Dylis Jones, a contralto and the other was Sybil Vane, who was a pupil of Clara Novello-Davies, the mother of Ivor Novello. In one scene we were suspended on things resembling bicycles. We were kept aloft by men with long poles. At the end of the scene, after the gold was stolen, we came down swish, into a bed of feathers. On one occasion Herr Nikitsch came across the stage just before the opera was due to start, and looking up said, "Make it lovely tonight ladies" in his broken English. He said we Welsh ladies had a great timbre in our voices. In 'Siegfried' I was chosen to sing the bird songs. This song was very high. It rests from F to A. I was very proud to have done that. I was in the wings sitting on a kind of ladder."

MR. WALTERS: "Tell us about the time you sang with Caruso"

"On that occasion, Madame Emmy Destinn was singing the principal role of Aïda. In the opera, while Rhadames is thinking of not wishing to go to fight the Ethiopians, his thoughts are conveyed to the audience by Aïda singing off-stage. Madame Destinn wished to be relieved from singing that off-stage. I had a phone call from Mr. Pitt asking me if I would do it. I would be able to have the score, as I was off-stage. I had about three days to rehearse before the first performance. In the opera, Caruso was only two or three yards away from me, so I can honestly say that I sang a solo in the same opera as the great Caruso. The critics singled me out for some praise for that solo. I tried hard to get his autograph, but he had a dresser, so I could not get anywhere near Caruso. He had a dressing room built on the stage so that he did not have to go up the corridor, or up the steps. He seemed to be a very highly-strung man. I listened to him and watched him while he was singing. When he sang 'Celeste Aïda' he looked very handsome dressed in Egyptian kind of clothes with criss-cross bars up to his knees and white tunic. He had some bangles on his forearms. All the while he was singing, he was playing about with those. If he had a little 'fluff' in his voice, he'd just walk upstage and have a little cough and come back again. He was very great. One day I saw him coming to the theatre in a landau. Four men with shiny top hats on and he had a very long cigar. They were all very smart. They looked to me as if they were going to the races! He never went about unless he had three or four men around him. They were all Italians. They even seemed to be in his dressing room. After the opera he would go to Genoa's restaurant and have a great meal in the early hours of the morning.

"We had to work hard learning and rehearsing the operas. I could photograph it in my memory and could tell you which part of a page a passage came from. It taught me that I could train my mind to take in anything in a short time regardless of what was going on around me. My husband was still at College then, and gave up a fortnight of his holiday to help me to learn the difficult music of Wagner.

"I was also in the opera 'Joseph'. I sang in 'Manon Lescaut' In one little scene a group of singers had to come in to sing to her, dressed as little boys and I was the soloist of them. They said I looked lovely. I was in a salmon Knickerbocker suit, with laces hanging down and a tricorn hat. I had a white wig and a few dots on my face. I had to give two encores for my solo. I was overwhelmed by the great applause, but my sense told me to stay perfectly

still. It was a pretty suit I wore.

"George Baker was at the Academy at the same time as I. We performed together in an opera we put on. It was 'The Water Carrier'. He was the Carrier and I was his daughter. Later I took the part of Gretel in 'Hansel and Gretel'. George Baker was a very fine singer.

"There is no instrument like the human voice. It has to come out from the soul. It is no use singing and not giving anything to the audience. It is a God-given thing, the soul is in the voice. I've always had it said about my singing that it has my soul in it. I sang 'Caro Nome' at one of Sir Henry Wood's concerts. I went to hear Madame Melba whenever I could. I heard her at the Albert Hall. I met her one day at 'His Master's Voice'. I heard Madame Patti at her farewell concert, and admired her singing 'Home Sweet Home', and 'Voi Que Sapete'. Peter Dawson wrote to me a couple of years before he died, and I still have it. He said I should sing till I die. I sang in concerts many times with Peter Dawson. I knew Beatrice Harrison. George Baker, and about eight of us gave a Mozart recital at the Kingsway Hall and Beatrice Harrison played the cello accompaniment. She made some records in the middle of the night in her garden playing accompaniment to nightingales singing. I never met Galli - Curci, but I heard her sing. She was wonderful. What she could do with the "fireworkd" as we call it!! She excelled in taking a high note and hanging on to it, it seemed to hold itself, for she never seemed to let much out. There was another fine singer, Totte dal Monte. The Gaisbergs used to talk to me about those stars. They said that I should have gone to Italy to be trained because I had such warmth in my voice".

We are very grateful to Mr. Walters for sending us his precious tape recording of Bessie Jones in order that we might transcribe it here. Editor.

THE APPLICATION OF SOUND RECORDING TO BROADCASTING

This article was extracted from the B B C Yearbook for 1934 by Paul Colenette.

Sound recording falls under two fairly general headings. The first of these is the use of gramophone records in programme building. These records are, of course, productions of well-known gramophone companies and are on sale to the general public. The B B C has amassed a very large collection of published gramophone records, all of which are in duplicate, and these are now stored under an extensive filing system at Broadcasting House. The responsibility for filing, keeping the records up to date and building them into programmes is vested in a section known as the Recorded Programme Section.

But, our object here is rather to discuss the methods by which certain of the B B C's own programmes are recorded.

In the course of the last year the B B C has found it necessary to record a far greater number of its programmes than previously. This is principally because the Empire Service demands the repetition of certain programmes at hours inconvenient for artists or at times when a repeat performance would be impracticable.

The B B C's recording requirements are a little peculiar, and differ widely from those encountered in the run of a gramophone company's normal recording work. Any recording system which the B B C adopts should fulfil the following conditions:-

In the first place not only must the reproduction quality be generally good, but there must be the least possible variation in the reproduction standard, either from day to day or at different parts of the same record. The range of frequencies to which the record should give an excellent response should be practically the whole of the audible gamut, say, 50 to 5000 cycles per second, so that the effect will not be lost in records of such programme items as a

motor hill climb, crowd noises at a race meeting, or other programmes where atmosphere plays an important part.

The recording system satisfactory for broadcasting requirements is one which will give a long playing record. On an average an ordinary 12-inch gramophone record runs for 4 to 5 minutes perside. This is an embarrassment for most broadcasting purposes, as the essential part of many recorded programmes is longer than this and continuity is essential. Again, a race such as that for the Chester Cup takes about 4 minutes to run. It is never know at the time of recording when, within a few seconds, the actual start of the race is going to take place, and as the cutting has to begin as soon as there is any possibility of the race starting, a delay at the starting gate of say, 2 or 3 minutes would run the record off the end of its playing time before the race had been completed. Quite apart from this it is always desirable to have a few minutes of recording time in hand at the end of the item so that the commentator may repeat the result, and the noise of the crowd after the finish can be included.

In practice it is found that a playing time of not less than 8 minutes is often necessary; not only because this causes less embarrassment in the actual making of the records, but also because the cost per minute of recorded programme of making a long playing record is less than that of an ordinary record which plays for a shorter time.

The third requirement, which is almost as essential as those previously mentioned, is the possibility of recording at short notice. It frequently occurs that a very important programme item makes its appearance unexpectedly and only two or three hours before it is broadcast. For example, information may be received that an important political speech is to be broadcast by a foreign statesman, and it is required to record it for use later. A way to meet this requirement would be to install equipment at Broadcasting House which could be operated and maintained by the B. B. C. engineers in the same way as other engineering equipment. Up to the present, however, the amount of recording which has been required is insufficient to warrant the cost of installing disc recording equipment at Broadcasting House solely to obtain greater flexibility.

The final requirement of a broadcasting organisation's system is the ability to reproduce the record within the shortest possible time of the record being made. For rehearsal work an immediate "play-back" is sometimes desirable. For example, in rehearsing a dramatic production the producers may want to hear the effect given by certain intonation, or the conductor of an orchestra may wish a section of the orchestra to hear some passage which they have just played with a view to improving the rendering. Immediate play-back facilities can now be provided at a rather high cost, but slightly delayed play-backs can be given within, say, 5 minutes of the conclusion of an 8-minute record quite simply.

As is well known, the B. B. C. makes considerable use of the Blattner system of recording. It will be remembered that this works on the principle of making a magnetic record on a fine steel tape which is rolled up on a drum as the record is made, in much the same way as a cinema film. The Blattnerphone has many advantages. It is flexible in use, it gives a standard of reproduction which is satisfactory for most requirements, and it allows of a playing time of approximately 20 minutes without change of machine or any break in continuity. It is probable, therefore, that whatever other system is used the Blattnerphone will serve as a supplement to it. On the other hand, Blattner tape is expensive - too expensive in fact to make it practicable to store large numbers of programmes permanently on tape. It is possible to use Blattner tape over and over again, as the magnetic record can be wiped out by running the tape through a pair of polarised heads which are

installed on the machines. In view of this facility the Blattnerphone has come into general use for "bottling" programmes for repeat transmission to the various Empire zones within 24 hours of the programme being originally performed. In this way the programme can be received in different parts of the Empire at convenient hours for listening. In certain important broadcasts Blattner and wax recording have been used together, the Blattner record having been employed for re-transmission until the disc records were ready.

Reverting to wax recording, the system which is used has been developed so that it will fulfil the requirements mentioned earlier in these remarks. In order to do this a fine cutting thread is used in the tracking of the recorder giving approximately 150 revolutions to an inch of track, as compared with 84 revolutions in the standard record. This, together with slow-speed turn-tables running at 60 r.p.m., enables a 12-inch record to play for approximately 9 minutes. For immediate play-backs the Blattner system requires a little time (about half that taken for the recording to rewind the tape before running off again. The wax system is quicker than this, as the cutting head on a recording machine is changed for a specially designed pick-up which is tracked by the cutting mechanism and can so follow the grooves in the soft wax. This, of course destroys the wax, but it is practical to cut a number of waxes simultaneously when recording so that one or more may be used for playbacks and the others for processing. The ability to play-back a wax before processing is of great assistance in making records of running-commentaries, as it enables the value of the record to be assessed and so eliminates the expense of an unsatisfactory record being processed.

Actually three types of wax recording are now used for broadcasting work. The first, a standard record running at normal gramophone speed of 78 r.p.m. and cut at approximately 80 grooves to the inch. This type of record is invariably used if there is no chance of the recording being longer than 5 minutes. For recordings up to 7 minutes a fine cut of 150 grooves to the inch is used and standard turntables speed of 78 r.p.m. This is to enable the record to be played on ordinary gramophone turntables without inconvenience. Where there is a possibility of the record requiring over 7 minutes, fine cutting is used and the turntable speed is reduced to 60 r.p.m. This gives a playing time of 9 minutes, although there is some possibility of a slight depreciation of quality due to needle wear in the last minute. Many gramophone motors will not govern steadily at this slow speed, and, therefore, these records can only be used on specially adjusted turntables. At present disc recording for the B. B. C. has been carried out by The British Homophone Co., Ltd. and by The Gramophone Company. By inference, it was after 1934.

* * * *

Editor's comment... It is interesting to read, with hindsight, the methods and thoughts behind B.B.C. practice in 1934. Acetate-coated blank discs were still to come in the future, as was tape-recording on plastic, or paper based tape. The knowledge from Edison's long-playing discs had been learned concerning slow speed and fine groove. I presume that the slow-revolving Vitaphone (etc) film soundtrack discs, often with the 'ordinary' groove, as well as the Victor 'long-play' discs had also shed some influence. Thus the B. B. C. was in the avant-garde. One wonders when the Corporation changed to cutting discs "inside - out" as many were later on.

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We are very grateful to Mr. Anatol Tkachenko who kindly loaned us the very old picture postcards of Kamionski, Baklanov, Smirnov and Shaliapin for reproduction in our pages.

Publications of
Der Jazzfreund

Von Stauffenberg Strasse. 24
5750 Menden 1, Germany.

Jazz activities in France in the 1930's are well-documented because so many American jazz-musicians visited there or took up residence. Political pressures caused them not to visit Germany. Consequently there has not been a similar documentation of events for that decade, or the 1920's - - - until recent years.

There was jazz and hot dance music in Germany just like there was in any other part of Europe. Most of it was played by Germans, just as well as anywhere else but the war years cut it off from the rest of the world. It has only been in recent years, through the medium of LP reissues by Electrola, Teldec, Polydor, etc. that we have been able to hear in retrospect what good things we have missed. It is a pity that record releases in Britain concentrate on the British and American bands - giving us today an unbalanced view. Being chiefly instrumental, dance bands are international in appeal - and ought to be widely known as, say, the artistes of the classical-music world.

Happily, a group of German collectors, encouraged by the editorial team at "Jazz Freund", (an excellent magazine by enthusiasts for enthusiasts), is putting things to rights by compiling books of discographies and notes, etc. We have reviewed some previously and are pleased to not more which have arrived.

"HOT DANCE BANDS IN GERMANY" -
A photo album. Vol.2: The 1920's

Although titled volume two, this appears to be the first of the series to be published. The size is 8 x 5½ inches, landscape. There are 68 photographs reproduced, with descriptive text and notes facing each picture, in English and German. These notes are as biographical as possible, which must have been difficult for the obscure groups.

The arrangement is chronological which shows a progression in the style of music, instrumentation and size of groups. From the size of group portrayed & instruments used, we can deduce somewhat the possible sound, even though we do not have the records. Some pictures are below the standard one might wish, but only because no other is available. It is hoped this might prompt a reader to loan a better picture for fresh editions if he has one. The author has chosen the right course.

As one might expect, many names included are new to us, then again, it is also good to see pictures of those we only knew as names. For example, John Abriani's Six which used various excellent names as Arthur Briggs, Sascha Chwat - and of course, Al Bowlly. We see a couple of pictures of Dajos Bela, Teddy Sinclair's Savoy Orpheans that included Max Goldberg, Charles Remue, Frank Guarente and Tony Morello. There are Lud Gluskin and Teddy Stauffer. There is a picture of Freddie Rich's Orchestra of 1928 which he left stranded in Berlin. Some of the musicians, like Teddy Kline and Ray Bauduc stayed in Germany to raise money for their return fare to New York and recorded with various groups there. Al Bowlly is seen in Robert Garden's orchestra, Gene Sedric is seen in a still from a film, Sidney Bechet and Claude Hopkins are seen in "Revue Negre" while various pictures show Bernard Etté, Eddie Dittke and Marek Weber who remained well-known after 1930.

We hope that the other volumes in this series of photoalbums will be published in the near future. We hope that readers will support this excellent project that we are pleased to see launched by 'Der Jazzfreund'.

"Teddy Stauffer"-Discographie der
Original Teddies.
by Joachim Schütte & Adolf Stöcklin.

Teddy Stauffer was born in Switzerland, but during the 1930's played mostly in the big cities of Germany with his band the "Teddies", so one tends to think of him as of that country. Indeed, his best recordings were made there, chiefly for Telefunken, until the outbreak of World War II. Telefunken has re-issued some of the output of "The Teddies" on LP records. When war came, Stauffer returned to Switzerland and with a large dance band again, made records for the Turicaphon-Werk company which produced "Elite" and "Elite Special" records.

The bands led by Stauffer offered dance music comparable with that of bands anywhere else in the world, and included "hot" numbers, too.

As the title implies, this discography includes recordings made by groups including musicians from 'The Teddies', though not led by Stauffer himself. Many of these were led by Eddie Brunner, for Elite Special records, in the main.

An opening chapter gives a biography of Teddy Stauffer and an explanation of the different groups he led. They were immensely popular in Germany and Switzerland. If you wish to enlarge your knowledge of the dance band scene in Europe during its great epoch, then this book is essential to your library

Discographie der Jazz & Semi-Jazz
recordings issued in the People's
Republics (of Europe).Vol.1. A - Bra.
compiled by Gerhard Conrad.

This is another pioneering work. It is a listing of jazz and hot-dance music recordings played by musicians from Czechoslovakia, Germany, Hungary, Poland, Yugoslavia, U S S R - issued in their own country, or elsewhere. It also includes recordings by musicians of other nations, issued in the above countries.

In its 100 pages this volume reaches only Dalibor Brazdy of Prague, so we wonder how many volumes will be required to complete the work. In fact, it may never be considered complete, because as 1979 seems to be the most recent date included, one assumes that more volumes will always be required as supplements as years roll by.

Gerhard Conrad obviously enjoys a good relationship with record collectors and producers from all over the European Republics, for the net is cast very wide.

One notices quite a number of releases by "our" artistes there. Louis Armstrong's records in Czechoslovakia; Art Blakey's in Yugoslavia: and so on.

Then we see recordings of tunes of American and British composers by Polish; German or Hungarian bands. So, obviously, so far as music goes, politics do not mean a thing!

Another important book because of the material it offers for the first time to collectors and enthusiasts.

George E. Hirst by Rainer E. Lotz

A biography and selected discography in 68 pages. Issued at the same time is Black Jack record LP 3013, presenting recordings of various dance bands featuring the trumpet work of George Hirst.

There are many artistes who have contributed to our pleasure over the years and whose names remain mostly unknown because they were not the bandleaders. Only the cognoscenti would know the main soloists.

One such was George Hirst, who was born in Wales in 1904, whose father played cornet in various brass bands. It is small wonder that George followed his father in U S A after the family emigrated there.

George Hirst came to Europe in 1928 with the Enoch Light orchestra. From that time he remained in Europe, principally with bands in Berlin.

The majority of the recordings upon the LP are from 1929 - 1936, and culled from such record-makes as Odeon, Ultraphon, Homocord, Adler. Then there are three tunes taken from an 'acetate' of a French radio programme with George Hirst featured with Jerry Mengo's orchestra in 1948.

All of the 78's have been excellently transferred to the LP. With this combined publication, we have the advantage of reading the biography, seeing the photos and listening to the playing of George Hirst among the actual surroundings in which he featured. One of the tunes is "Swingin' in a hammock" sung by Whispering Jack Smith on a rare Ultraphon record. The accompanying orchestra is led by Wilhelm Grosz.

The Black Jack record is a limited edition, also available from Der Jazz Freund, and is very highly recommended for lovers of dance band music from the late 1920's to 1930's. If you are interested in a bonus it is that the originals are hard to find.

TURITZ - KONCERNENS SKIVMARKEN
by Karleric Liliedahl
(Cameo - Grand - Lyra - Teco - Tellus)

This excellently-produced catalogue is the first in a new series from the Swedish National Archive of Recorded Sound and Moving Images (which your Editor assumes to be a reorganisation of the Nationalfontek)

It lists all the known issues on the Turitz group of labels, Cameo, Lyra, Teco, Tellus. The Turitz company

Company was established in Göteborg in 1910 with a department store named Grand Bazaar. In the 1920's the firm sold radios, gramophones and discs in its stores and by mail-order.

In 1930 the firm started its own record label, Teco, followed in 1933 by Cameo and Lyra. The other labels followed. The chief outlets were the various Turitz-group stores.

Initially, the artistes on the records were from the Göteborg area. Recordings were initially made at the Kristall or Artiphon studios in Berlin, then later in Stockholm at the Sonora, Kristall or Odeon studios. The Odeon recordings were on the Grand label. The pressings were made by Kritall and Lindström in Berlin and Sonora in Sundyberg. There were 10 Cameos pressed by British Decca.

In addition to its own recordings, Turitz issued items from Dixi, Rex, Edison Bell, Triumph, Artiphon, Melotone, Decca, Octacros, Homocord, Kristall, and probably Paramount.

The last issues came in the spring of 1940 soon after which H. G. Turitz retired, and no more 78 rpm discs were issued. Latterly many LP records were made for the stores.

The book is in a handy 8 x 6 inches size and is excellently produced, with numerical listings for each label with pictures of the labels themselves. Recording dates and other relevant details are given.

There is a bonus to this publication too, for with it comes a cassette upon which are transferred 16 "tunes" from Cameo and Teco records. These present a variety of light music and dance music typical of the Group's output. The engineer Gunnar Löf has done a fine job on the transfers which were well-recorded originally in major studios. All the artistes are Swedish who are in every way equal to those of any other country, performing both purely Swedish compositions and well-known tunes from elsewhere which you will recognise.

This is all highly recommended and is available from Arkivet för ljud och bild, Box 7371, 10391 Stockholm

Curtis Mosby & his Dixieland Blue-
Blowers // Eddie Edinborough & his
New Orleans Wild Cats. VJM VLP38

Until this record arrived for review I had never heard anything by this band. It has 11 pieces and plays in a "hot" swinging dance/jazzband style whose fully competent musicians play in the style of say, Fletcher Henderson's band of that period. The first tune on the record "Weary Stomp" is anything but that! The recordings were made 1927/29 in Los Angeles, which was a city of some good bands at that time.

The record sleeve lays no claim to personnel other than Mosby leading on violin. Brian Rust's Jazz Records tells us that the trumpeter was James Porter, others involved were the Hite brothers on reeds and Leonard Davis, all of whom heard elsewhere later on. Only "In my dreams" and "Between you and me" have short vocal refrains. Not all the tunes are quick; "Blue Blowers Blues" is in a relaxed slowish tempo.

Eddie Edinborough was another semi-obscure recording artist, but his name is occasionally heard of. His groups were what used to be called "spasm bands"- being comprised of kazoo vocals for 'lead' instruments with the rhythm provided by piano, guitar and washboard. The kazoo takes on the role of a trumpet. The pianist here is Wesley Wilson. This is music of a more limited appeal, presumably to jazzfans and to some folk music enthusiasts. Much of the time it is fairly fast, full of enthusiasm. Those who like this type of music will be well pleased. The piano and guitar are heard in interesting individual 'breaks'. Oswald Edinborough sings the vocal refrains.

Each group provides eight tunes - virtually their full recorded output - for Columbia originally. The record is highly recommended to jazzfans, but probably only the Mosby recordings will appeal to dance band lovers. The whole has been excellently transferred from the 78's by John R. T. Davies.

S U N S H I N E S P E C I A L
VJM 39

This record reissues items by Earl Macdonald's Original Jug Band: Frenchy's String Band: LeRoy's Dallas Band: Chickasaw Syncopators. These were all recorded in Dallas and Atlanta 1927 - 1929, one assumes by Columbia's touring engineers. All tunes are electrically recorded.

Earl Macdonald sang and played a jug and with him is an alto saxophone and mandolin. Their music is in that fringe area between jazz & "hillbilly". Some of the tunes are "She's in the graveyard now", "Casey Bill"

"Rocking Chair Blues" (the lyrics owing something to Jimmy Rodgers), "She won't quit" and "Under the Chick en Tree" being jaunty numbers.

With side two we come a little nearer to jazz, having two tunes by French's String Band - which is really a quartet with himself leading on cornet and cello, guitar, mandolin accompaniment.

LeRoy's Dallas Band had himself on cornet, with trombone, saxophone, piano, banjo & vocalist. 'Tampa Shout' is a jolly, tuneful 4/4 number, while 'Going Away Blues' owes much to a slow King Oliver tune. For two tunes LeRoy plays solo cornet with piano accompaniment, very pleasantly.

The last two tunes are played by the Chickasaw Syncopators, a ten-piece group, many members of which were to join Jimmie Lunceford and form his big swing band. In 1927 they were an easy-going hot dance/jazz group.

It is difficult to describe this LP to those unfamiliar with the genre. The musicians were either professional or semi-professional, knowing how to play their instruments . . . but in a happier, less intense manner. No doubt their lives were more relaxed than their confreres in the big cities who recorded more frequently. They would have played at parties and dances to the pleasure of those attending. Apart from these brief visits to the recording studio, albeit a temporary one in some big store, these musicians are unknown outside Dallas. We are grateful to V J M records for their reissues. They are highly recommended to all interested in jazz and the various fringes of folk/dance/popular entertainment music. They cannot be put into a definite "pigeon-hole" but are "different" and jolly.

VJM Records can be obtained at many local stores, but also from VJM Records, 12 Slough Lane, London NW9 8QL.

Josef Locke "Hear my Song"

MWM 1030

It is good to see Josef Locke back on the shelves of record shops by the medium of MWM reissues. He was very popular during the 1940's and 50's and starred on the halls and in summer shows, at Blackpool for instance. He had a big tenor voice which recorded well. In such songs as "Blaze Away" he sings stirringly coming across with full power, but is very tender in "I'll walk beside you". He is very sincere in "If I could help somebody" and "At the end of the day". The recording technique of the latter is very interesting. For the quieter passages he is obviously close to the microphone, yet for louder parts he moves away, allowing some echo off the studio walls to be heard. This technique had existed right back from the dawn of recording.

There is, of course, an Irish song included - "Mother Macree" - sensitively sung. Josef Locke was well-known for another song, "Hear my song, Violetta" which forms part of the title to this collection, rightly sub-titled 'The Definitive Collection'. The other songs are Soldier's dream, March of the Grenadiers, Goodbye (Stolz), If I were a blackbird, You are my heart's delight, Love's last word is spoken, Cara Mia, O maiden, my maiden.

Whatever the main stream of popular music in vogue, there will always be a place for this type of song, as is witnessed by a present generation who are allowed occasional TV time still. They are carrying on a tradition begun by such as John McCormack, and kept alive by Josef Locke, singing tuneful songs well and with a clear enunciation so that we can enjoy every word.

I'm sure you will enjoy this collection of perennial favourites sung by Josef Locke, originally 1945 to 1955, and well transferred to LP.

MWM Records, Heath House, 11 Blackett Street, Newcastle-upon-Tyne. NE1 5BS.

Greensleeves - Barn Dance Singalong GDB 101

Happily, this world is still full of pleasant surprises, and this record is one of them. Apparently it has been around for a number of years eluding me!

It is performed by The Greensleeves Country Dance Band which you may hear in the appropriate BBC Radio 2 programme occasionally. It is comprised of an accordion and violins with 'rhythm' instruments, led by Dennis Darke.

The rhythms for every medley are correct for country (etc) dancing, but the tunes chosen are mostly from the era of the Old Time Music Hall. All are very attractively played and correctly played with no liberties taken.

Apart from dancing to, there are various pleasurable

uses to which this record can be put: family parties, playing when you entertain at Senior Citizen groups, music while people are coming in to a local/village activity, inspiring little children to dance to many rhythms. Of course, if you like Music Hall-type you will play the record for pure enjoyment. There are well over 50 different songs here to sing to.

Although this is a country dance band, it is very sprightly and light with crisp playing - the very opposite of the dull sound one often meets on records for this type of dancing. This is a happy sound that you will like, which fact is testified by the large sales since the record first appeared in 1981. This is a 'modern' record which I recommend heartily for its presentation of 'old' tunes.

It is available from GDB Records, 9 Barrack Road, Exeter EX2 5ED. Price £4.50 plus 60 pence post. It may also be collected from the English Folk Dance & Song Society, 2 Regent's Park Road, London NW1, or other sales points of that Society.

SAVILLE RECORDS

Saville Records continue to produce a series of LP re-issues devoted to the great dance bands of the British Isles. This time we have four to which we must draw your attention. Each has 20 tunes on it.

SVL 158 Jack Hylton 1935 - 1940

Jack Hylton first had his names on records when in 1921 he recorded with "The Queen's Dance Orchestra" for whom he was arranger, and continued recording until March, 1940. In the intervening years he had directed one of the most successful dance orchestras which had included some of the best musicians and had really become a show band touring the halls of the British Isles and Europe.

Most of the vocal refrains are sung by Sam Browne, but we hear others too, including Anne Shelton when only 12 years old singing "Moaning Minnie" quite convincingly in a very young voice. Jewel Faye sings the moody "Midnight Blue" appropriately, while the gentle and relaxed "Melody Maker" is a vehicle for Sam Browne. Bert Yarlett appeals to a departed girl friend in "Drop in the next time you're passing". "Do the Runaround" is a typical film tune fitting a big dance routine scene, here sung by Sam Costa.

Although not presenting a waltz, this record brings us a variety of rhythm excellently arranged.

SVL 159 Ambrose 1930 to 1932

Like the previous record, the tunes are all from 'His Master's Voice' recordings (except 'Please' and 'Here lies love' which were actually issued on the Regal Zonophone while others from the session were on H M V). The vocalist throughout is Sam Browne, but for 'If they ever had an income tax on love' he is joined by The Carlyle Cousins. Maurice Chevalier's vehicle 'Livin' in the sunlight' is treated to a hot arrangement, and we hear a solo by trumpeter Sylvester Ahola.

We hear some good section work in the various tunes. In 'Laughing in the rain' we hear the brass trio harmonising. 'Little girl' gives us a duet from trumpet ers Max Goldberg and Harry Owen. Throughout, there is a well-knit saxophone section.

The selections on this record were recorded in a 'live' studio - ? The Small Queen's Hall. This enhances the arrangements which are very crisp, but seem to give an air of freedom.

SVL 160 Billy Cotton and his band 1930 - 1932

These recordings by Billy Cotton were originally for the Columbia CB-series label and Regal MR-series, except for some of the last, which although still MR, were "Regal-Zonophone" by the time they were released.

The record opens with 'Sing a new tune' of 1932, with Alan Breeze cheerfully persuading us that the great Depression would be short-lived, not much of a tune, but played with much vigour. That seems to be the key to the Cotton band. There seems to be an all-pervading joie-de-vivre for the quicker numbers, and tenderness in the slower. In all, there is a good rhythm section lifting the whole along, even though the personnel changes, the bass players using both string and brass instruments. The drummers give a very crisp drive.

The basis of the Cotton Band novelty specialities is laid in 'I heard' and 'How'm I doin'?' - Ellis Jackson doing some tap-dancing in the latter. The sentiment of 'Mississippi Roll On' is a little out of place, but here, as in many others' recordings, it provides a good rhythmical recording. I never seem to encounter many recordings of the tune 'We're a couple of soldiers', but I'll put this and Bing Crosby's together as top versions. The chief vocalists here are Cyril Grantham, Sid Buckman and Alan Breeze.

SVL 161 Paul Fenhoulet and the Skyrockets Dance Orchestra 1943 - 1948.

Here we note a change in musical style. I have been asked in the past to define the difference between the dance music of the 1930's and 1940's, in general terms, and this bunch of Saville Records does it with no words spoken. Just play the three foregoing and then the by The Skyrockets. But we'll return to that.

The Skyrockets arose out of a band formed during the World War II by a group of former dance band musicians. There is some very competent playing here. 'Stairway to the Stars' being given an impressive arrangement. 'My heart tells me' has some very fine section work in a very restrained way. Paul Fenhoulet was an extremely competent arranger. Beryl Davis and Doreen Lundy, the latter being very moving in "Once upon a Wintertime". The riffy 'It's alright for you' seems reminiscent of a Glenn Miller treatment, in quicker tempo is another Fenhoulet tune "Bayswater Bustle". "Bow Bells" features the reeds in a different voicing from the 1930's.

In these three tunes we have a key to the change in band styles. The former decade had fine arrangements which seem freer. The forties brought in more snarling brassy riffs and reed sections playing 'after Glenn Miller', one might say. A pity that took so long, so back to the record to say that we have 20 good tunes from the 1940's showing what British bands could do when given some fine arrangements.

All Saville Records are well-transferred to the LP's by John Wadley.

THANKS FOR THE MEMORY

As British Isles readers will know, Hubert Gregg has a weekly programme on B B C Radio 2 during which he presents recordings of the 78 era which is immensely popular. He sometimes sings some of the songs himself.

Mr. Gregg was an actor in films and theatre, has directed plays on the London stage, as well as composing many songs, including "Maybe it's because I'm a Londoner" (which in itself is fame enough).

This book is a collection of brief biographies, an expansion of a series which he broadcast on radio with recorded examples wherever possible. Having been in the entertainment world himself, Hubert Gregg has, in many instances been able to draw on his own reminiscences. His studies are of Busby Berkeley, Cole Porter, Maurice Chevalier, Fats Waller, Fred Astaire, Lorenz Hart, Noël & Gertie, Judy Garland, Carroll Gibbons, Al Jolson, Ivor Novello and Jack Buchanan.

Sitting back, timeways, Mr. Gregg is able to pull out top-liners from the entertainment world, who also appealed to him personally and so create an interesting story which combines biographical fact, his personal experience on seeing them and their work as well as his appreciation and analysis of their work. But it is never allowed to be just deadly dull comment.

We read of the fantastic choreographic displays of Busby Berkeley, the charm of Carroll Gibbons, the sparkling expertise of Fred Astaire who could even dance a "retake" of just a short section of a dance routine to get the scene right in a film, the warmth of Maurice Chevalier and the unassuming stardom of immaculate Jack Buchanan.

Even if you have read biographies and reviews about the artistes under the spotlight, there are new facts and aspects you'll discover in this book because it is written from the viewpoint of an actor. Having visited Fats Waller's son, we feel we take a private peep into the family home. But, more significantly, we read of the disgracefully tragic life forced upon Judy Garland by the rapacious film moguls. This is in effect a testimony to her that she was able to perform as well as she did.

When you listened to Hubert Gregg's programmes 'I Call it Genius' and 'I Call it Style' you no doubt wished that you could recall all of the information and opinions which validated his claim. Now you can remind yourself at your leisure and share his pleasures.

It is an ideal book to give as a Christmas present to give to all manner of people, not necessarily record collectors but also film fans or lovers of entertainment generally - or just good old 'nostalgia'.

Published by Victor Gollancz at £6. 95 in 'hardback', we shall be handling it for readers who wish to write in, or purchase it from our stall at the Record Bazaar at Wandsworth on 4th. December. (Postage free inland/surface mail post.)



О. К. Каміонский
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EDISON BLUE AMBEROL RECORDINGS

Volume II, 1915-1929

Edison Blue Amberol Recordings Volume II is now available from APM

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This 512 page book is hardbound, printed on heavy glossy paper for a permanent addition to your library. There are over 2,000 references to Blue Amberol cylinders from original supplements and dealer lists. Many of these are in their original colors. The

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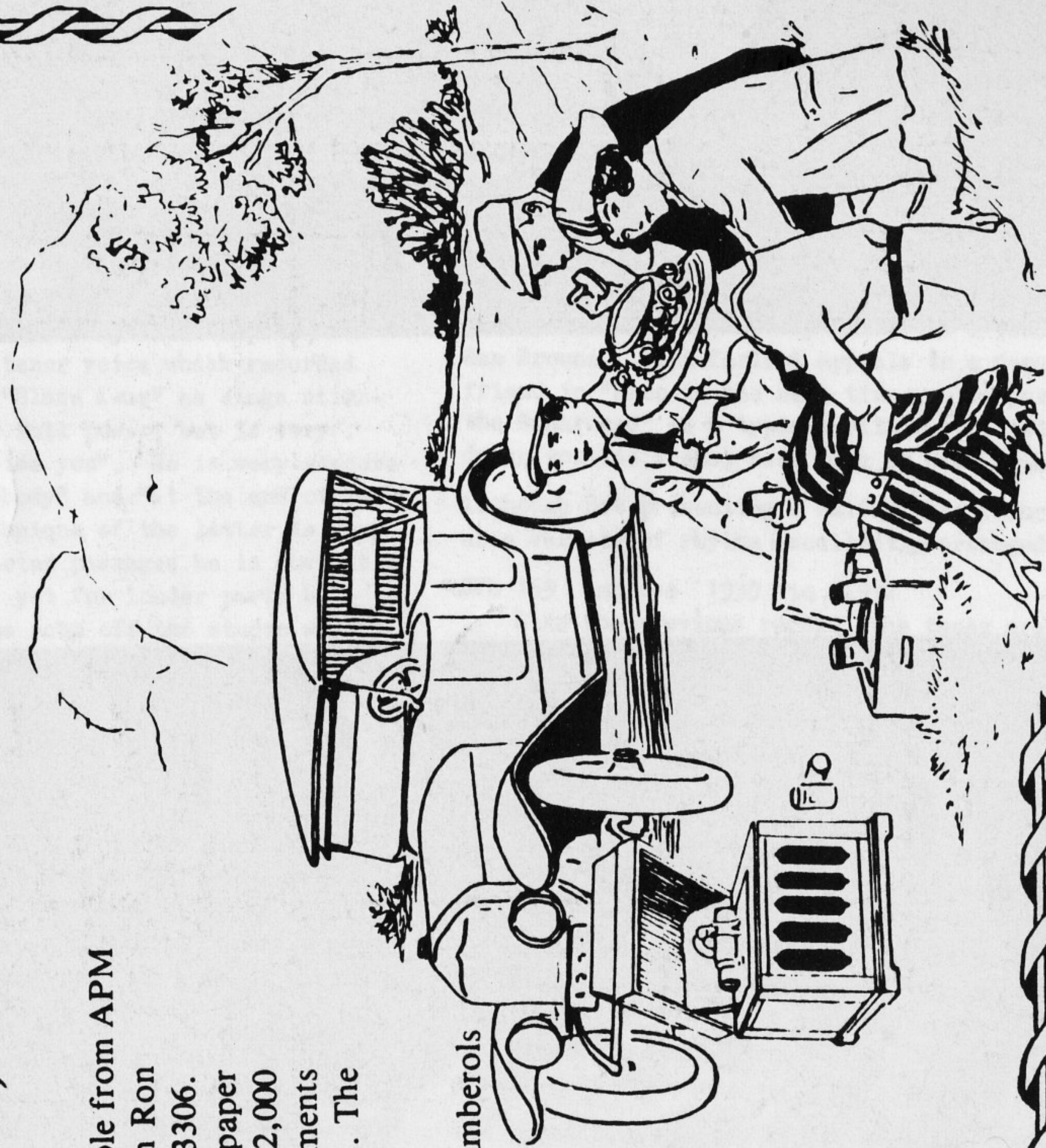
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René Charles Cros holds the 'Maker of the Microphone Award' presented posthumously to his grandfather Charles Cros.



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